

CD 2006 - - 47

Wednesday, April 12, 2006
7:30 pm. MacMillan Theatre

University of Toronto
Faculty of Music
presents

**University of Toronto Symphony Orchestra
MacMillan Singers, Women's Chorus & Master Chorale**
Raffi Armenian, conductor

PROGRAM

Johannes Brahms

Ein deutsches Requiem, Op. 45
(A German Requiem)

1. Chorus - Selig sind, die da Leid tragen
(*Blessed are those who mourn*)
2. Chorus - Denn alles Fleisch, es ist wie Gras
(*For all flesh is like grass*)
3. Bass Solo and Chorus - Herr, lehre doch mich,
daß ein Ende mit mir haben muß
(*Lord, make me know my end*)
4. Chorus - Wie lieblich sind Deine Wohnungen
(*How lovely is your dwelling place*)
5. Soprano Solo and Chorus - Ihr habt nun Traurigkeit
(*So you have pain now*)
Chorus - Ich will euch trösten
(*I will comfort you*)
6. Chorus - Denn wir haben hie keine bleibende Statt
(*For here we have no lasting city*)
Baritone solo and Chorus - Siehe, ich sage euch
ein Geheimnis
(*Behold, I tell you a mystery*)
7. Chorus - Selig sind die Toten, die in dem
Herrn sterben
(*Blessed are the dead who die in the Lord*)



Laura Albino, soprano
Philip Carmichael, baritone

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PROGRAM NOTES

Ein deutsches Requiem, Op. 45 JOHANNES BRAHMS (1833-1897)

In 1853, Robert Schumann stunned the German musical world when he proclaimed that the twenty year-old Johannes Brahms would be the next great composer. With full expectation all eyes were suddenly trained on the young man whose reputation was already rapidly growing. But it took another fifteen years before it was widely accepted that Schumann's prophesy had come true: the triumphant performance of the monumental *Ein deutsches Requiem* (*A German Requiem*) on April 10, 1868, in Bremen left no doubt that Brahms had emerged as a leading composer of his generation.

A German Requiem, for mixed chorus and orchestra with soprano and baritone soloists, the largest work Brahms would ever write, has a misleading title: it is neither "German" in the nationalist sense nor a "requiem" in the liturgical one. It is "German" only insofar as the text is sung in the German vernacular; taken from Luther's Bible, Brahms carefully selected seventeen separate passages from the Old Testament, New Testament and the Apocrypha. It is only a "requiem" by dint of the musical tradition in which it follows. More a meditation on death and bereavement, no passage makes explicit

reference to Christ and the work is in no way a prayer for the dead. Brahms, an atheist throughout his life, chose the texts for their existing musical associations and secularized Lutheran values. His response to criticism concerning the omission of the word "Christ," is revealing: "I confess that I would gladly omit even the word 'German' and simply put 'Human.'" The *Requiem* is thus essentially humanist in its outlook; the texts have more cultural than theological meaning.

Another factor that connects the *Requiem* to the Lutheran tradition is the influence of J.S. Bach's cantatas, of which Brahms was a keen student. The second-movement funeral march uses the chorale "Wer nur den lieben Gott lässt walten" ("Sing, pray, and keep His ways unswerving") for the setting of "For all flesh is like grass." Brahms likely chose this melody (he remarked somewhat cryptically that it was at the root of the entire work) for its long association with texts of despair and death. Mendelssohn used the melody as did Bach in several cantatas, including No. 27 *Wer weiss wie nahe mit mein Ende* (*Who knows how near to me is my end*) where the common-time melody is set in 3/4, mimicked by Brahms in the *Requiem's* funeral march. The connection with Bach's cantata is strengthened by Brahms' choice of text for the third movement:

"Lord, make me know my end and what is the measure of my days." The chorale melody also appears in the orchestral opening of the first movement, although here it is less obvious because it is in the major mode and lacks the upbeat.

Besides the chorale, some commentators believe that a more basic germinal melodic motif unifies the entire work. They observe that the three-note motif, a rising third followed by a step in the same direction, stated in the very first choral entry "Selig sind" ("Blessed are"), is present in almost all the *Requiem's* themes except those related to the chorale. This may well be, but the work's unity is more readily audible in the overall symmetry of its form and the relation of this arrangement to the text. Indeed, the work forms a vast arch shape. At the centre is a lyrical fourth movement on the text "How lovely is your dwelling place." It is flanked by two movements of teaching in which a soloist (baritone in the third, soprano in the fifth) is answered by the chorus. Moving further outwards, the second and sixth movements explore philosophical dimensions—mortality in the second, the Resurrection in the sixth—both of which culminate with fugal climaxes. The outer ring, the first and seventh movements, are meditative ternary-form choruses.

The *Requiem's* circularity underscores the text's trajectory. By recalling at the end the same music that begins the work, Brahms links the opening "Selig sind die da Leid tragen" ("Blessed are those who mourn") with "Selig sind die Toten die in dem Herrn sterben" ("Blessed are the dead who die in the Lord"). Both movements begin in F major, have a middle section in a contrasting key, and then return to F major. Moreover, the germinal motif "Selig sind" is both the first and last utterance of the chorus. Thus the work completes a circle, or rather a spiral in dialectical fashion, ending at a higher level: there is comfort in the knowledge that the dead live on in the works they leave behind. The orchestration

makes this point as well: the absence of violins, clarinets and trumpets in the first movement produces a dark sonority; the same material in the seventh movement is brightened by the inclusion of the violins.

Bach's influence is also evident in the prominence of fugal writing. Fugues complete the second, third and sixth movements, and use all conceivable fugal devices to conclude these movements with dramatic flair. The third-movement fugue is noteworthy for its use of a D pedal that lasts an astonishing 35 bars. The fugues, all in major keys, energetically accompany the more hopeful texts that follow the somewhat lugubrious material that opens each of these movements in minor keys.

In late January 1865, Brahms' mother Christiane suffered a stroke and died. Brahms, who was very close to his mother, rushed to Hamburg from Vienna but did not make it in time. He was overcome with grief. Because he composed most of the *Requiem* in 1865-6, it is therefore widely believed that the work is a tribute to his mother. But in fact he began assembling the texts and conceiving a large-scale work on this theme long before. The funeral march music of the second movement, in particular, has its origins in another work written a decade earlier. Nonetheless, if Brahms' mother's death didn't inspire the *Requiem* in the first place, it no doubt propelled its rapid completion.

Like its composition, the premiere of the *Requiem* occurred in stages. In December 1867, the first three movements were performed in Vienna. The ill-prepared performance and an overzealous timpanist pounding the third-movement pedal prompted the critic Eduard Hanslick to describe the work as "a Requiem for the decorum and good manners of Viennese concert rooms." Undeterred, at the next performance on April 10, 1868, in Bremen, Brahms conducted the work himself, which by now included all but the fifth movement (the soprano solo). The concert was attended by many

distinguished musicians, including the pianist Clara Schumann with whom Brahms had developed a close friendship since her husband's illness and death in 1856. This time the performance was an unequivocal success.

While preparing the work for publication, Brahms composed the movement for solo soprano in May 1868. The late addition of the fifth movement, that ends with "I will comfort you as a mother

comforts her child," suggests that if a single person is mourned, it must be Brahms' mother. "We all think he wrote it in her memory, though he has never expressly said so," Clara Schumann is reported to have said. The first complete performance of the final version took place in Leipzig in February 1869.

Notes by Robert Rival, doctoral candidate in composition in the Faculty of Music

TEXT AND TRANSLATION

I.

Selig sind, die da Leid tragen, denn sie sollen getröstet werden.

Die mit Tränen säen, werden mit Freuden ernten. Sie gehen hin und weinen und tragen edlen Samen, und kommen mit Freuden und bringen ihre Garben.

II.

Denn alles Fleisch ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Gras ist verdorret und die Blume abgefallen.

So seid nun geduldig, lieben Brüder, bis auf die Zukunft des Herrn. Siehe, ein Ackermann wartet auf die köstliche Frucht der Erde und ist geduldig darüber, bis er empfahe den Morgenregen und Abendregen.

Aber des Herrn Wort bleibt in Ewigkeit. Die Erlöseten des Herrn werden wieder kommen, und gen Zion kommen mit Jauchzen; ewige Freude wird über ihrem Haupte sein; Freude und Wonne werden sie ergreifen und Schmerz und Seufzen wird weg müssen.

I.

Blessed are those who mourn, for they will be comforted.

Those who sow in tears shall reap with shouts of joy. He who goes out weeping, bearing the seed for sowing, shall come home with shouts of joy, bringing his sheaves with him.

II.

For all flesh is like grass and all the glory of man like the flower of grass. The grass withers, and the flower falls.

Be patient, therefore, beloved brothers, until the coming of the Lord. See how the farmer waits for the precious crop from the earth, being patient with it until it receives the early and the late rains.

But the word of the Lord endures forever. The ransomed of the Lord shall return, and come to Zion with singing; everlasting joy shall be upon their heads; they shall obtain joy and gladness, and sorrow and sighing shall flee away.

III.

Herr, lehre doch mich, daß ein Ende mit mir haben muß, und mein Leben ein Ziel hat, und ich davon muß. Siehe, meine Tage sind einer Hand breit vor dir, und mein Leben ist wie nichts vor dir. Ach wie gar nichts sind alle Menschen, die doch so sicher leben. Sie gehen daher wie ein Schemen, und machen ihnen viel vergebliche Unruhe; sie sammeln und wissen nicht wer es kriegen wird. Nun Herr, wes soll ich mich trösten? Ich hoffe auf dich.

Der Gerechten Seelen sind in Gottes Hand und keine Qual rühret sie an.

IV.

Wie lieblich sind deine Wohnungen, Herr Zebaoth! Meine Seele verlangt und sehnet sich nach den Vorhöfen des Herrn; mein Leib und Seele freuen sich in dem lebendigen Gott. Wohl denen, die in deinem Hause wohnen, die loben dich immerdar.

V.

Ihr habt nun Traurigkeit; aber ich will euch wieder sehen und euer Herz soll sich freuen und eure Freude soll niemand von euch nehmen.

Sehet mich an: Ich habe eine kleine Zeit Mühe und Arbeit gehabt und habe großen Trost funden.

Ich will euch trösten, wie Einen seine Mutter tröstet.

VI.

Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir.

Siehe, ich sage euch ein Geheimnis:
Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden;

III.

Lord, make me know my end and what is the measure of my days; let me know how fleeting I am! Behold, you have made my days a few handbreadths, and my lifetime is as nothing before you. Surely all mankind stands as a mere breath! Surely a man goes about as a shadow! Surely for nothing they are in turmoil; man heaps up wealth and does not know who will gather! And now, O Lord, for what do I wait? My hope is in you.

The souls of the righteous are in the hand of God, and no torment will ever touch them.

IV.

How lovely is your dwelling place, O Lord of hosts! My soul longs, indeed it faints for the courts of the Lord; my heart and my flesh rejoice to the living God. Happy are those who live in your house, ever singing your praise.

V.

So you have pain now; but I will see you again, and your hearts will rejoice, and no one will take your joy from you.

See with your own eyes that I have labored but little and found for myself much serenity.

I will comfort you as a mother comforts her child.

VI.

For here we have no lasting city, but we are looking for the city that is to come.

Behold! I tell you a mystery.
We shall not all sleep, but we shall all be changed, in a moment,

und dasselbige plötzlich, in einem Augenblick, zu der Zeit der letzten Posaune. Denn es wird die Posaune schallen, und die Toten werden auferstehen unverweslich, und wir werden verwandelt werden. Dann wird erfüllet werden das Wort, das geschrieben steht:

"Der Tod ist verschlungen in den Sieg. Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg?"

in the twinkling of an eye, at the last trumpet.

For the trumpet will sound, and the dead will be raised imperishable, and we shall be changed. Then shall come to pass the saying that is written:
"Death is swallowed up in victory."
"O death, where is your victory?
O death, where is your sting?"

Herr, du bist würdig zu nehmen Preis und Ehre und Kraft, denn du hast alle Dinge erschaffen, und durch deinen Willen haben sie das Wesen und sind geschaffen.

Lord, you are worthy to receive glory and honour and power, for you created all things, and by your will they existed and were created.

VII.

Selig sind die Toten, die in dem Herrn sterben, von nun an. Ja der Geist spricht, daß sie ruhen von ihrer Arbeit; denn ihre Werke folgen ihnen nach.

VII.

Blessed are the dead who die in the Lord from now on. 'Yes,' says the Spirit, 'they will rest from their labours, for their deeds follow them.'



The Faculty of Music Alumni Association congratulates all of our graduating students for whom this evening's performance is their last at the Faculty of Music. We wish you every success in your future endeavours and remember...keep in touch!

music.alumni@utoronto.ca

BIOGRAPHIES

Maestro **Raffi Armenian** graduated from the piano performance class of Bruno Seidlhofer at the Academy of Music in Vienna, Austria. He further studied at Imperial College, University of London, England, before completing his studies at the Vienna Academy of Music with Hans Swarowsky (orchestral conducting), Rheinhold Schmid (choral conducting) and Alfred Uhl (composition). He also took private voice lessons with Ferdinand Grossmann.

In 1969 Raffi Armenian immigrated to Canada, where he became Artistic Director of the Kitchener-Waterloo Symphony for 22 years. The Raffi Armenian Theatre in Kitchener, which he helped to design, is considered one of the best performance spaces in North America, both for its acoustics and its design features. In 1974, as Music Director of the Stratford Festival, he founded the Canadian Chamber Ensemble, which achieved international recognition with tours in North and South America, and Europe.

Raffi Armenian has guest conducted all of the major orchestras in Canada, as well as in Belgium, Italy, the United States, and the Jeunesses Musicales World Youth Orchestra. Equally at home on the operatic podium, he has conducted productions in Toronto, Montreal, Detroit, Columbus and Indiana, in a vast repertoire, including Berg's *Wozzeck* for the Canadian Opera Company, Toronto, and Stravinsky's *Rake's Progress*. From 1982 to 1985 he was Artistic Director of the Opera Studio of Opera de Montreal. In 1989, he conducted the final public appearance of the great Canadian tenor Jon Vickers, in a concert performance of Wagner's *Parsifal*. In March 2006, he led the University of Toronto Opera Division in four performances of *The Marriage of Figaro* by Mozart.

Raffi Armenian's work has received countless honors including the Canadian Grand Prix du Disque for *Serenades*, and

an Emmy Award nomination for the TV performance of Menotti's *The Medium* starring Maureen Forrester. Woody Allen used his CD *Music from Berlin in the 1920s* as background music for his film *Shadows and Fog*. He is a recipient of Honorary Doctorates from the University of Waterloo and Wilfrid Laurier University, and the Golden Jubilee Medal of Her Majesty Queen Elizabeth II. In 1989 he was invested into the Order of Canada.

Raffi Armenian has long been active as a pedagogue. In 1981 he became a Professor of the Orchestral Conducting Class in addition to conducting the Orchestra at the Conservatoire de Musique in Montreal, a position he continues to hold. In 1997 he accepted a two-year post as Visiting Guest Professor at the Hochschule für Musik und Darstellende Kunst, in Graz, Austria, and since September 1999 Mr. Armenian has been Director of Orchestral Studies at the University of Toronto.

Soprano **Laura Albino** is completing her Master's Degree in Operatic Performance at the University of Toronto, studying with Lorna MacDonald, and has recently been named the Distinguished Graduate from the Canadian Opera Volunteers Committee. She has performed with the London Early Opera, Aldeburgh Connection, Queen of Puddings Music Theatre, and the International Bach Festival with Helmuth Rilling. With the Opera Division, Laura has recently sung the role of Susanna in *The Marriage of Figaro*. Upcoming performances include her Opera Atelier debut and appearances with Toronto's Tallis Choir and at the Royal Opera House Covent Garden this summer.

Baritone **Philip Carmichael** is a graduate of the University of Toronto's Faculty of Music, where he studied with Patricia Kern. He has performed in concert with the Quebec Symphony Orchestra, the Thunder Bay Symphony, and the Bachakademie

Stuttgart. This summer he will perform with Tapestry New Opera Works, compete in the Canadian Music Competition finals in Rimouski Quebec, make his international solo debut at the Oregon Bach Festival, and

this fall will make his debut with the Toronto Symphony Orchestra in Mozart's *C Minor Mass*. Philip is currently in the U of T Opera Division and is studying with Mary Morisson.



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